

NEH Application Cover Sheet (FA-252343)

Fellowships for University Teachers

PROJECT DIRECTOR

Dr. Jeffrey Masten

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Field of expertise: British Literature

INSTITUTION

Northwestern University

Evanston, IL 60613-3370

APPLICATION INFORMATION

Title: *A New Critical Edition of Christopher Marlowe's _Edward II_*

Grant period: From 2017-01-01 to 2017-12-31

Project field(s): British Literature; Theater History and Criticism; Gender Studies

Description of project: I seek N.E.H. funding to complete research and writing of a new critical edition of Christopher Marlowe's historical tragedy *Edward II* (pub. 1594), a central text in both Renaissance English drama and in history of sexuality studies. The edition is commissioned and under contract with Arden Early Modern Drama; although there are a number of available teaching editions of the play, this edition will be the first major, modernized, scholarly edition of the play since 1994. The edition will include a newly edited text, a full textual apparatus of a play, and a monograph-length introduction. Appendices will include excerpts from the historical sources, an early manuscript plot summary of the play, and discussion of early readers' markings in the four earliest editions and of a newly rediscovered first edition copy of the play bound in a 1612 German *sammelband* with texts on heresy, sodomy, and the Ottoman empire/Islam.

REFERENCE LETTERS

Valerie Traub
Frederick G. L. Huetwell Professor of English
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NEH Supplemental Information for Individuals

This form should be used by applicants to the NEH Fellowships, Fellowships for Advanced Social Science Research on Japan, Awards for Faculty, and Summer Stipends Programs.

Field of Project:

Field of Project #2:

Field of Project #3:

Project Director Field of Study:

The mailing address provided on the SF 424-Individual is for your work home

Institutional Affiliation

Are you affiliated with an institution? (If yes, provide information below.) Yes No

Institution Name:

Street 1:

Street 2:

City:

County:

State:

Province:

Country:

Zip / Postal Code:

DUNS Number:

Employer/Taxpayer Identification Number (EIN/TIN):

Status: Senior Scholar Junior Scholar

Reference Letters

Reference 1

First Name:

Last Name:

Email:

Title:

Department Name:

Institution:

Reference 2

First Name:

Last Name:

Email:

Title:

Department Name:

Institution:

Nominating Official (Summer Stipends Applicants Only)

Are you exempt from nomination? If not, provide information below. Yes No

First Name:

Last Name:

Email:

Title:

Institution:

Jeffrey Masten
Northwestern University

N.E.H. Project Narrative

A new critical edition of Christopher Marlowe's *Edward II*

I seek N.E.H. funding to complete a new critical edition of Christopher Marlowe's historical tragedy *Edward II* (pub. 1594) for the Arden Early Modern Drama series. The play is among the most important and widely taught and anthologized non-Shakespearean plays from this period and treats a number of issues central to contemporary Anglo-American culture, including the role of sexuality and religion in public life. Given the explosion of critical scholarship on and performances of the play, it is time for a new edition, which received its last comprehensive scholarly treatment with a modernized text in Charles Forker's Revels edition of 1994.¹

Rationale and description of the edition

Critically, *Edward II* has come to serve, in the past several decades, as a central document in histories and analyses of sexuality in early modern England, with many of the major scholars in gay history and literary studies of the period contributing to the discussion of male homoeroticism, same-sex friendship, and early modern "sodomy" in and around the play.² Further, as many critics have noted (or disputed), Marlowe's possible status as spy, atheist, subversive, double-agent, blasphemer, counterfeiter, and/or gay has made him seem not just of an age, but of our time as well; the relation of Marlowe's life and death to his writing has continued to generate interest and controversy among critics as well as the general reading public, in biographies, novels, and film.³ The play has also afforded another opportunity to consider the relation of sexuality studies and feminist interpretation (for example, through the role of Queen Isabella).⁴ Furthermore, with my rediscovery of a second, previously unknown first-edition copy of the play in a 1612 German *sammelband*, where it is bound with texts on the toleration of heretics/sodomites, and the Ottoman empire/Islam, there are now also strong evidentiary reasons to read the play's under-noted treatment of religion intersectionally with its formulations of same-sex affection and its presentation of Edward's uniquely grotesque

¹Charles Forker, ed., *Edward the Second*, The Revels Plays (Manchester and New York: Manchester UP, 1994). There are a number of efficiently glossed teaching editions with modernized texts available (singly and in anthologies); Richard Rowland's 1994 Oxford edition presents valuable end-notes but in conjunction with an edited old-spelling text; *Edward II*, *The Complete Works of Christopher Marlowe*, Volume 2 (Oxford: Oxford UP/Clarendon, 1994).

²The play has been of interest to scholars of modern homosexuality at least since future sexologist Havelock Ellis's 1887 *Mermaids* edition, parts of which were expurgated in later reprintings.

³See for example: David Riggs, *The World of Christopher Marlowe* (New York: Henry Holt, 2004); Charles Nicholl, *The Reckoning: The Murder of Christopher Marlowe* (New York: Harcourt Brace, 1994); Anthony Burgess, *A Dead Man in Deptford* (New York: Carroll & Graf, 1995); *Shakespeare in Love*, dir. John Madden, screenplay by Marc Norman and Tom Stoppard (Miramax, 1998).

⁴See, e.g., Dympna Callaghan, "Gay and Feminist *Edward II*: Christopher Marlowe and Elizabeth Cary," *Feminist Readings in Early Modern Culture: Emerging Subjects*, ed. Dympna Callaghan, Valerie Traub and Lindsay Kaplan (Cambridge: Cambridge UP, 1996).

execution.⁵ (The early scenes' radical anti-Catholicism makes renewed sense in this context, as I will show.) At the same time, more traditional questions asked of the play—its status as an early exemplar of the history play and early English tragedy, its relation to and influence on Shakespeare's histories—have continued to attract critical attention.

Theatrically, after a performance history that is virtually blank between the early seventeenth and the early twentieth centuries, the play has witnessed a similar explosion of interest and visibility, with major productions staged by the London Shakespeare's Globe in an all-male production (2003), as an inaugural production in the Washington, D.C., Shakespeare Theater's new hall (2007), in a "promenade" production at Chicago Shakespeare Theatre (2008), and in a multi-media-inflected production at the National Theatre (UK) (2013). Filmmaker Derek Jarman's political, rapturously imagistic adaptation of the play (1991) has continued to excite critical and pedagogical interest and to influence stage productions.⁶

Designed for advanced undergraduates, graduate students, and scholars on the model of the Arden Shakespeare editions, my edition of *Edward II* presents a conservatively edited,⁷ modernized text of the play to a modern audience according to Arden protocols, while simultaneously working to open up historically based interpretive possibility (and often semantic plurality) through the notes and apparatus. (See sample edited text in the proposal Appendix.) The edition includes:

- a newly edited text, based on a fresh reconsideration of the play's first edition (1594), including textual collation of the newly rediscovered copy;
- textual notes based on a comprehensive review of the subsequent early editions (1598, 1612, 1622), early readers' annotations, and the textual history of one of the most widely edited and anthologized plays outside the Shakespeare canon, beginning with Robert Dodsley's collection of 1744;⁸
- extensive commentary notes that expand our knowledge of the discourses of same-sex friendship, sodomy as the Renaissance understood that category, heresy, and male-affective relations in the early modern period, in light of recent scholarship;
- a monograph-length introduction, with sections on thematics discussed above, as well as the text's early publication history, accounts of the rediscovered Q1 copy (Universitätsbibliothek Erlangen-Nürnberg) and one now lost (Universitätsbibliothek Kassel), and the play's performance history;
- appendices with excerpts from the historical sources and contemporary male-friendship texts (Cicero and Montaigne in translation), as well as a transcript of an

⁵ See Masten, "Bound for Germany: Heresy, sodomy, and a new copy of Marlowe's *Edward II*," Commentary, *TLS: The Times Literary Supplement*, Dec. 21 & 28, 2012, pp. 17-19. The other extant copy is in Zurich, a third copy having been destroyed or looted in World War II.

⁶ Derek Jarman, dir., *Edward II* (BBC Films/Working Title Films, 1991). Screenplay in: Derek Jarman, *Queer Edward II* (London: British Film Institute, 1991).

⁷ I.e., a text that conserves as far as possible readings in the 1594 (Q1) base text of the play.

⁸ Robert Dodsley, ed., *A select collection of old plays* (London: 1744). Selected additional rare and relevant editions appear in the Bibliography. For reasons of space, I have not cited all *Edward II* editions. For the play's ubiquity in anthologies, see Jeremy Lopez, *Constructing the Canon of Early Modern Drama* (Cambridge: Cambridge UP, 2014) 59.

- early manuscript plot summary of the play, and early readers' markings (e.g., copies of the 1598-1622 editions at the Bodleian Library, British Library, Folger Shakespeare Library, Huntington Library, Österreichische Nationalbibliothek, Victoria and Albert Museum, and Zentralbibliothek Zürich);
- illustrations drawn from the early texts, period engravings of Ovid, nineteenth-century illustrations, and modern performances.

I am committed to creating an edition that communicates both the historical difference *and* contemporaneity of this play clearly for a modern reader.

Relevant qualifications

I earned my Ph.D. in English literature at the University of Pennsylvania, specializing in Renaissance drama and the history of the early printed book, and have subsequently taught courses and conducted research in early modern drama and book history at Harvard University, Northwestern University (my primary appointment since 1998), the University of Chicago, the University of Michigan, and the Folger Institute of the Folger Library in Washington, D.C. I am the author of two books on Renaissance literature and the history of sexuality: *Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama* (Cambridge University Press) and *Queer Philologies: Sex, Language, and Affect in Shakespeare's Time* (University of Pennsylvania Press); the latter includes several chapters on works by Christopher Marlowe. As an editor, I have edited *The Old Law*, a collaborative c. 1618 play by Thomas Middleton, William Rowley, and others for the award-winning *Thomas Middleton: The Collected Works* (Oxford University Press), and have written widely about textual-editorial issues, including for a public audience in *TLS*. For public audiences in Chicago, I have written play-notes for Chicago Shakespeare Theatre on Navy Pier productions, including of *Edward II*.

Work Plan

I will spend the bulk of the fellowship year completing research for and writing the monograph-length introduction for the edition; this is my sole research and writing project for the year. I plan to have finished a working draft of the edited text, textual notes, and commentary notes over the summer and fall of 2016. (See Appendix for sample pages.) NEH funding will allow me to conclude my survey of the extensive recent critical scholarship on the play, do additional research into the play's performance history, extend the introduction's treatment of early modern religion and the conjunction of heresy/sodomy highlighted by the rediscovered edition, review textual notes (especially for editions not otherwise easily available), and complete research related to the appendices and illustrations for the edition. Though I will be primarily based in Chicago, working at the Northwestern and Newberry Libraries, brief research trips to the Houghton and Beinecke Libraries will be necessary, to examine possible readers' annotations in early printed editions of the play I have not yet seen. I will spend several months doing additional research on the critical and performance history at the Folger Library, whose holdings are unparalleled for this purpose. (I have applied for and been awarded a Folger Short-term Research fellowship to defray the cost of this travel to Washington.) I will submit the completed edition to Arden Early Modern Drama general editors at the end of the fellowship year.

Select Project Bibliography

For reasons of space, I have not listed all relevant editions of *Edward II*, which has been published and anthologized extensively since 1594, and I note below only select literary-critical and historical materials relevant to the proposal.

Early editions of *Edward II*

Marlowe, Christopher. *The troublesome raigne and lamentable death of Edward the second*. London: for William Iones, 1594. Q1.

---. *The troublesome raigne and lamentable death of Edward the second*. London: Richard Bradocke for William Iones, 1598. Q2.

---. *The troublesome raigne and lamentable death of Edward the second*. London: for Roger Barnes, 1612. Q3.

---. *The Troublesome Raigne and Lamentable death of Edvvard the second*. London: for Henry Bell, 1622. Q4.

Selected early modern texts of particular relevance to the edition's introduction and appendices

[Cary, Elizabeth.] *The History of the Life, Reign and Death of Edward II*. [c. 1626.] London: J.C. for Charles Harper, Samuel Crouch, and Thomas Fox, 1680.

[---.] *The History of the most Unfortunate Prince, King Edward II*. [c. 1626.] London: A[lice] G[odbid] and J[ohn]. P[layford] [for] John Playford, 1680.

Cicero, Marcus Tullius. *Fovvre seuerall treatises of M. Tullius Cicero*. Trans. Thomas Newton. London: by Tho. Marshe, 1577.

Fabyan, Robert. *The chronicle of Fabian*. Vol. 2. London: Jhon Kyngston, 1559.

Grafton, Richard. *A chronicle at large and meere history of the affayres of Englande*. Vol. 2. London: by Henry Denham, for Richarde Tottle and Humffrey Toye, 1569.

Holinshed, Raphael, et al. *Chronicles*. Vol. 3. London: [by Henry Denham] at the expenses of Iohn Harison, George Bishop, Rafe Newberie, Henrie Denham, and Thomas VWoodcocke, 1587.

Ovid. *The.xv. Bookes of P. Ouidius Naso, entytuled Metamorphosis, translated oute of Latin into English meeter, by Arthur Golding, Gentleman*. London: by Willyam Seres, 1567.

Stow, John. *The chronicles of England, from Brute vnto this present yeare*. London: [Henry Bynneman for] Ralphe Newberie, 1580.

Selected rare editions and critical texts to be consulted in research trips during the fellowship year

Brecht, Bertolt. *Leben Eduards des Zweiten von England: (nach Marlowe)*. Potsdam: G. Kiepenheuer, 1924.

Bülow, Eduard von, trans. *Eduard II, von Marlow*. In *Alt-Englische Schaubühne*. Berlin: G. Reimer, 1831.

Collier, John Payne, ed. *A Select collection of old plays: In twelve volumes...* London: S. Prowett, 1825-27. [Third edition of Dodsley (1744)]

Dodsley, Robert. *A select collection of old plays*. London: for R. Dodsley, 1744.

Ellis, Havelock, ed. *Christopher Marlowe*. With a general introduction on the English drama by J. A. Symonds. Unexpurgated edition. Mermaids series. London: Vizetelly, 1887.

Oxberry, W., ed. *Edward the Second: a tragedy*. London: Published for the proprietors, by W. Simpkin and R. Marshall, C. Chapple: and sold by W. and J. Lowndes, 1818.

Scott, Walter, ed. (attrib.). *The ancient British drama: in three volumes*. London: W. Miller, 1810.

Tzschaschel, Curt. *Marlowe's Edward II und seine Quellen*. Halle a.S.: H. John, 1902.

Wagner, Wilhelm, ed. *Christopher Marlowe's tragedy of Edward the Second*. Hamburg: Boyes and Geisler, 1871.

Curriculum Vitae
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Academic Appointments

Professor of English and of Gender & Sexuality Studies, Northwestern Univ., 2014- .
Herman and Beulah Pearce Miller Research Professor in Literature, Northwestern Univ., 2009-11.
Associate Professor of English and Gender and Sexuality Studies, Northwestern Univ., 2001-14.
Seminar Director, Folger Institute, Folger Shakespeare Library, Fall 2011.
Visiting Associate Professor of English, Univ. of Chicago, Winter 2006; Univ. of Michigan, Fall 2003.
Associate Professor of English and Comparative Literature, Northwestern Univ., 1998-2001.
Gardner Cowles Associate Professor in the Humanities, Department of English and American Literature and Language, Harvard Univ., 1996-98.
Assistant Professor of English and American Literature and Language, Harvard Univ., 1991-96.

Education

Ph.D. in English, Univ. of Pennsylvania, 1991.
A.M. in English, Univ. of Pennsylvania, 1987.
B.A. in English and Music (minor), with highest honors, Denison Univ., 1986.

Selected Awards, Fellowships, & Grants

Folger Shakespeare Library Short-Term Research Fellowship, 2016, 2008, 1995.
University Research Grant, The Graduate School, Northwestern Univ., 2015.
Charles Deering McCormick Professorship of Teaching Excellence, Northwestern Univ., 2006.
University Research Grant, Northwestern Univ., 2005-06.
E. LeRoy Hall Award for Excellence in Teaching, Weinberg College, Northwestern Univ., 2003.
Folger-N.E.H. Research Fellowship, Folger Shakespeare Library, 1997-98. Supported research eventuating in publications marked ¶ below.
National Humanities Center Fellowship (declined), 1997-98.
Cooke Fund Research Grant, and Curriculum Innovation Grant, Harvard Univ., 1996-97.
N.E.H. Research Fellowship, The Newberry Library, 1994-95. Supported research marked § below.
Diane Hunter Dissertation Prize, Univ. of Pennsylvania, 1991.
Mellon Dissertation Fellow, Univ. of Pennsylvania, 1990-91; National Mellon Fellow, 1986-88.
President's Medal, Denison Univ., 1986.
Phi Beta Kappa, Denison Univ., 1985.

Books and editions

Edward the Second, by Christopher Marlowe. Critical edition. Arden Early Modern Drama series. Bloomsbury/Arden Shakespeare. In preparation and under contract.
Queer Philologies: Sex, Language, and Affect in Shakespeare's Time. U of Pennsylvania P, "Material Texts" series; April 2016. ¶
The Old Law, by Thomas Middleton, William Rowley, et al. Critical edition, in *Thomas Middleton: The Collected Works*, gen. eds. Gary Taylor and John Lavagnino, Oxford UP, 2007, 1331-1396, and *Thomas Middleton and Early Modern Textual Culture*, Oxford UP, 2007, 1123-1130. ¶
Textual Intercourse: Collaboration, Authorship, and Sexualities in Renaissance Drama. Cambridge Studies in Renaissance Lit. and Culture 14, gen. ed. Stephen Orgel, Cambridge UP, 1997. §

Language Machines: Technologies of Literary and Cultural Production. Sel. papers from the English Institute. Ed., intro. by Jeffrey Masten, Peter Stallybrass, and Nancy J. Vickers. Routledge, 1997.

Selected* Relevant Essays Published and Forthcoming

*Full list: <http://www.english.northwestern.edu/people/faculty/jeffrey-masten.html>

"Glossing and T*pping: Editing Sexuality, Race, and Gender in *Othello*." *The Oxford Handbook of Shakespeare and Embodiment*. Ed. Valerie Traub. Forthcoming, Oxford UP, 2016.

"Bound for Germany: Heresy, sodomy, and a new copy of Marlowe's *Edward II*." "Commentary" essay, *The Times Literary Supplement*, London, Dec. 21 & 28, 2012, 17-19.

"Editing Boys: the Performance of Gender in Print." *From Performance to Print in Shakespeare's England. Redefining British Theatre History* series. Ed. Peter Holland and Stephen Orgel. Basingstoke, Hampshire: Palgrave Macmillan, 2006, 113-34.

"Toward a Queer Address: the Taste of Letters and Early Modern Male Friendship." *GLQ: A Journal of Lesbian and Gay Studies* 10:3 (2004): 367-84. Special issue ed. Jody Greene. ¶

"Material Cavendish: Paper, Performance, Collaboration." *Modern Language Quarterly*, 65.1 (2004): 49-68. Special issue: "Feminism in Time," ed. Margaret Ferguson.

"More or Less: Editing the Collaborative." *Shakespeare Studies* 29 (2001): 109-31.

"Ben Jonson's Head." Special roundtable on "Material Cultures," ed. Peter Stallybrass. *Shakespeare Studies* 28 (2000): 160-68. ¶

"The Interpretation of Dreams, c. 1610." *Historicism, Psychoanalysis, and Early Modern Culture*. Ed. Carla Mazzio and Douglas Trevor. Routledge, 2000, 157-185. ¶

"Introduction and contextual materials: Plays of Margaret Cavendish (1662 and 1668)," Renaissance Women Online, Women Writers Project, Brown Univ., 1998. [WWP is reformatting these original submissions at www.wwp.northeastern.edu; not currently available online.] §

"Pressing Subjects; Or, The Secret Lives of Shakespeare's Compositors." *Language Machines* (above), 75-107. §

"Playwrighting: Authorship and Collaboration." *A New History of Early English Drama*. Ed. John D. Cox and David Scott Kastan. Columbia UP, 1997, 357-382.

"Textual Deviance: Ganymede's Hand in *As You Like It*." *Field Work: Sites in Literary and Cultural Studies*. Ed. Marjorie Garber, Paul B. Franklin, and Rebecca Walkowitz. Routledge, 1996, 153-63.

"Family Values: Euthanasia, Editing, and *The Old Law*." *Textual Practice* 9.3 (1995): 445-458.

"Beaumont and/or Fletcher: Collaboration and the Interpretation of Renaissance Drama." *English Literary History* 59 (1992): 337-356.

"Shall I turne blabb?": Circulation, Gender, and Subjectivity in Wroth's Sonnets." *Reading Mary Wroth: Representing Alternatives in Early Modern England*. Ed. Naomi J. Miller and Gary F. Waller. U of Tennessee P, 1991, 67-87.

Renaissance Drama journal

Co-editor, 1997- . 13 annual and semi-annual volumes co-edited. Northwestern UP; U of Chicago P.

Selected Professional Service

Trustee, Denison Univ., 2010-2016.

Editorial Board, *Shakespeare Studies*, 2002- .

Editorial Board, *Architectures of the Book (ArchBook)*, Univ. of Toronto, inke.ischool.utoronto.ca/archbook/, 2011- .

Advisory Committee, *PMLA*, 2003-06.

Committee on the New Variorum Edition of Shakespeare (appointed), Modern Language Association of America, 2006-2010.

Executive Committee (elected), Division on Shakespeare, Modern Language Association of America, 2003-2008. Chair, 2007.

Trustee (elected), Shakespeare Association of America, 2000-03.



The troublesome raigne and lamentable death of Edward the second, king of England: with the tragicall fall of proud Mortimer.

Enter Gauestone reading on a letter that was brought him from the king.

MY father is deceast, come Gaueston,
And share the king dom with thy deere friend
Ah words that make me surfet with delight:
What greater blisse can hap to Gaueston,
Then liue and be the fauorit of a king?
Sweete prince I come, these these thy amorous lines,
Might haue enforst me to haue swum from France,
And like *Leander* gaspt vpon the sande,
So thou wouldst smile and take me in thy armes.
The sight of London to my exiled eyes,
Is as *Elizium* to a new come soule,
Not that I loue the citie or the men,
But that it harbors him I hold so deare,
The king, vpon whose bosome let me die,
And with the world be still at enmitie:
What neede the artick people loue star-light,
To whom the sunne shines both by day and night.
Farewell base stooping to the lordly peeres,

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May 26, 2016

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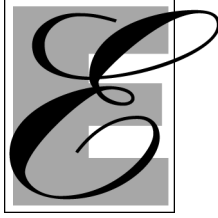


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Sincerely,

A handwritten signature in black ink that reads "Wendy Wall". The signature is written in a cursive style with a large, stylized 'W' and 'A'.

Wendy Wall
Avalon Foundation Professor of the Humanities
Director, Kaplan Institute for the Humanities
Charles Deering McCormick Professor of Teaching Excellence



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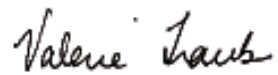


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Collegially,

A handwritten signature in cursive script that reads "Valerie Traub".

Valerie Traub
Frederick G. L. Huetwell Professor of English and Women's Studies